

This PDF contains excerpts from the score. For the complete score, please contact the composer directly at [www.mark-barden.com](http://www.mark-barden.com)

*Diese PDF enthält Auszüge aus der Partitur. Für die vollständige Partitur, bitte kontaktieren Sie den Komponisten direkt über seine Webseite [www.mark-barden.com](http://www.mark-barden.com)*

# Nocturne

## (2013)

for string quartet

— Score —

Mark Barden

**Presto affanato** ♩ = 144-152

*precise, insectile, con fuoco*

Violin I: *scord.* \* ST

Violin II: *scord.* \* *pp* ST

Viola: *scord.* \* \* meter is to ease synchronization only. do not articulate a 4/4 beat pattern.

Violoncello: *scord.* \* Cello: prepare C-string with two metal alligator clips or balls of adhesive putty (Blu-Tack) on nodes shown (cf. notes)

Measures 4-6. Continuation of the rhythmic pattern for Violin I and II.

Measures 7-9. Continuation of the rhythmic pattern for Violin I and II.

Measures 10-12. Introduction of *SP\*\** and *ST* markings.

*f* *pp*

*f* *f* *f* *f*

**\*\* clear fundamental pitch, mild distortion. x-shaped noteheads in m27 are the extreme form of this sound. ensure strong contrast.**

14

N (N)

*f* sempre *p* *mf* *pp* *f*

*f* sempre *p* *mf* *pp* *f*

*f* sempre *p* *mf* *pp* *f*

*f* sempre *p* *mf* *pp*

17

STx ST N

*sfz* *p* *mf* *f* *pp*

*sfz* *mf* *f* *pp*

*sfz* *f* *pp*

*f* *sfz*

21

SP ST N

*ff* *pp* *p* *f* *p*

*ff* *f*

*ff* *f*

*mf* *ff* *f*

24

SP|N

*f* *sfp* *mf* *mfpp* *mp*

*p* *f* *sfp* *mf* *mfpp* *mp*

*p* *f* *sfp* *mf* *mfpp* *mp*

*p* *f* *sfp* *mf* *mfpp* *mp*

27 (crini batt.) SP → N (SPx)\* (N) (SPx and sffz from x-notehead never carry over) (sim.) SP N

*f* > *mf* (*sffz*) *p* (*p*) *ff* *p*

(crini batt.) SP → N (SPx)\* (N) (SPx and sffz from x-notehead never carry over) (sim.) SP N

*f* > *mp* (*sffz*) *p* (*p*) *ff* *p*

(crini batt.) SP → ST (SPx)\* (N) (SPx and sffz from x-notehead never carry over) (sim.) SP N

*f* > *p* (*sffz*) (*p*) (*p*) *ff* *p*

(crini batt.) SP → ST (SPx)\* (N) (SPx and sffz from x-notehead never carry over) (sim.) SP N

*f* > *pp* (*sffz*) *p* (*p*) *ff* *p*

\* x-shaped noteheads sempre SPx and sffz. heavy distortion, white burst high in spectrum. faint or inaudible fundamental.

30

33

ppp *ff*

ppp *ff*

ppp *ff*

ppp *ff*

36

ST SP ST SP ST

ppp senza cresc. *ff* ppp *ff* ppp

ST SP ST SP ST

ppp senza cresc. *ff* ppp *ff* ppp

ST SP ST SP ST

ppp senza cresc. *ff* ppp *ff* ppp

ST SP ST SP ST

ppp senza cresc. *ff* ppp *ff* ppp

39

SP ST SP ST

*ff* ppp *ff* ppp

SP ST SP ST

*ff* ppp *ff* ppp

SP ST SP ST

*ff* ppp *ff* ppp

SP ST SP ST

*ff* ppp *ff* ppp

vlns+vla: forte dyads become gradually higher at the rate of 1 cent per second (= quartertone every 50 seconds). no gliss during notes, unless very long (at least 3" since the just noticeable difference for pitches in this range is ca. 3 cents). as a guideline, the number of cents above the notated chromatic or quartertone accidental is given throughout. up arrows on accidentals = eighthtone (25 cents), this "structural glissando" should be subtle and not immediately apparent. find the boundary between movement and stasis. ideally listeners will not perceive localized motion, but will at some point, different for each individual, realize that the pitches have changed "under the radar".

## II.

Cello: this solo line should be quasi-independent from and *much quieter* than the trio, as if from a different, distant time and place. **rich, intense, focused, introverted.** multiphonics are fragile and somewhat unpredictable. explore and keep color in constant, organically developing motion with subtle and gradual changes to bowing parameters (pressure, speed, position, angle, amount of hair). strong contrasts, strong continuity. viscous and thick, almost as if in slow motion.

MARK BARDEN

### Slow, hypnotic ♩ = 56

**Violins I, Violins II, Viola:** scord. **A** N +4 cents +8 +12 *sim.* +15 +19 FL (1/8-tone) N +2 *sim.* +4 +9  
*f* *pppp* *as if unintentional* *f* *pppp* *f* *sim.* *sim.*

**BOW POSITION:** ABOVE HI (GH CLIP) (= previous bow position, ca. 7th partial at sounding pitch sul C) (halfway between clip & bridge = FL) ABOVE HI

**Vc prep.** HI (V) (continue previous upbow) **detune D-string ↓ while playing\*** FL vib. HIGH CLIP ↓ with 2\*\* non vib. +III<sup>3</sup> with thumb  
*ppp* *ppp* *mp* *pp* *ppp+/-* *pppp+/-*

\* with fine tuner. work out in advance for reliable performance without verifying pitch by ear  
 \*\* apply pressure to high clip on top with 2nd finger to stabilize pitch (quasi-stopped note)

**Violins I, Violins II, Viola:** FL +12 N +16 +20 "jnd" gliss.\* (1/4-tone) +2 FL +7 N +9 +14 +17  
*pppp* *f* *pppp* *f* *pppp* *f* *pppp* *f*

\* "just noticeable difference" glissando @ 1cent/sec. scarcely perceptible.

**Cello:** *poco vib.* → *vib.* → *non vib.* release 2 from HIGH CLIP multiphonic sul C (adjust bow speed & pressure as necessary)  
*p* *ppp+/-*

balance carefully. III always weaker. explore instabilities, keeping color in gentle, subtle flux

19

+21 +23 +2 +3 +6 +10 +13 3 +16 +21 ord gliss. III<sup>2</sup> ST\* C N +2 +6 +8  
 < ppp > f  
 bent harm.

+21 +23 +2 +3 +6 +10 +13 3 +16 +21 "jnd" gliss. III<sup>2</sup> ST\* N +2 +6 +8  
 < ppp > f  
 bent harm.

FL N 3 FL N FL N FL N 3 "jnd" gliss. II<sup>2</sup> III<sup>3</sup> ST\* N  
 pppp f pppp f pppp f pppp f < ppp > f  
 bent harm.

BR  
 ABOVE  
 HI  
 (transition to new sound) pure dyad (single pitch sul C) multiphonic

\* harmonics sempre ST. mostly bow noise with very very faint weak, unfocused pitch. fragile, radical, ephemeral

32

+12 +14 FL +18 N FL +0 N "jnd" gliss. +5 +8 +11 +14 +22  
 pppp f < ppp > f  
 bent harm.

FL N II<sup>2</sup> (ST sempre!) III<sup>3</sup> (N) FL N "jnd" gliss.  
 pppp f < ppp > f  
 bent harm.

FL N III<sup>2</sup> (ST sempre!) IV<sup>3</sup> bent harm. sul G (N)  
 pppp f pp f  
 bent harm.

BR  
 ABOVE  
 HI  
 (SP+) pure dyad



\* quartertone deviations from bowed cello tailpiece pitch (work out in advance)

43

"jnd" gliss. +1 +6 +10 +14 +18 N +21 +0 +5 +8 +11 +14 +16

FL ^ N

< p > f

"jnd" gliss. < p > f

(ST sempre!)

II<sup>5</sup> III<sup>7</sup> (N) II<sup>5</sup> III<sup>7</sup>

ppp f ppp mp (f)

tailpiece middle air tone heavy pressure at frog for tone quiver\*

bow behind LH (finger highest node) → multiphonic → single → multiphonic → single

"vib."\*\*

BR ABOVE HI +IV

ppp gradual transitions (v)

\* rapid, irregular perforations during downbow. tense, unsettling, pathetic. \*\* tremolo thumb on lower node exactly one octave lower for a quasi-vib. effect

56

"jnd" gliss. +21 +0 +3 +7 +11 +16 +19 +22 +0 +5 +8 +11

I<sup>2</sup> II<sup>3</sup> I<sup>2</sup> II<sup>3</sup> I<sup>4</sup> II<sup>6</sup> 8va-----1

ppp poco f ppp poco f < ppp > f

"jnd" gliss. (ST) (N) "jnd" gliss.

ppp poco f ppp poco f < ppp > f

"jnd" gliss. II<sup>5</sup> III<sup>7</sup> II<sup>5</sup> III<sup>7</sup> I<sup>6</sup> II<sup>9</sup> 8va-----1

ppp poco f ppp poco f < ppp > f

BR 5 3 7 HI

HI BETWEEN LO

fingerings

ppp < p >

machine-like, metallic, throaty, and complex + III for a richer, rougher texture

stop bow, cutting sound suddenly on downbeat, damping immediately

3

# III.

MARK BARDEN

## Prestissimo volando ♩ = 132

**Violin I:** *sempre leggero furioso* (5:3). **bBR** Body (crini batt.) *p* → *f* *mp*. **air (flaut.)** *mp* → *f*. **slide up** (fingers only) *f* **2 fingers + bow (air)** *p* **vert. trem. @ tip** *mp*

**Violin II:** *sempre leggero furioso* **Body** *f*. **@ Finger** *mp* → *f* **vert. swipe** *mp* **pizz.** *sf* **Body (arco)** *sf* **shadow**

**Viola:** *sempre leggero furioso* (blow air into f-hole) *fff*. **(crini batt.)** *f* **Body** *sf* **pizz. (arco)** *pp* → *mp* **Body** *pp* → *mp* **bBR** *pp*

**Violoncello:** *sempre leggero furioso* **Body** *sf*. **@ Finger** *f* **(crini batt.)** *mp* *f* **slide down** (fingers only) *p* *f*

**Violin I (4):** **@ Finger shadow** *pp* → *mp* **Body** *sfpp* → *ff* *p* **vert. swipe** *f* **shadow** *p* **slide** *f* → *p* **air** *mp* **@ Finger** (IV) *mp*

**Violin II:** **(crini batt.)** *f* *mp* *f* *p* **@ Finger** *f* *mp* → *mfpp* → *ff* **Body** *mp* **shadow** *mp* **slide** *pp* **Body** *mp*

**Viola:** **@ Finger** *f* **air (flaut.)** *mp* → *f* **air** *mp* → *ppp* **shadow** *mp* **air subito** *mp* **pizz.** *sf* **@ Finger** (arco) *pp*

**Violoncello:** **slide up** *p* → *f* **vert. trem. (air)** *pp* → *mp* **slide down** *f* **@ Finger** *mp* **low ethereal tone** (fast flaut.) *pp* → *mp* **SP pizz.** *f* **bBR** *p*